THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 3580. *Friday, June* 7, 1833. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

LAST night, the performances at this Theatre commenced with the Farce of *Perfection*, in which Vestris played *Kate O'Brien* charmingly; this was followed with the second representation of the new Operetta, called *The Students of Jena; or, the Family Concert.* Malibran, as *Adèle*, sang, acted, looked, and danced to perfection. Mrs Crouch has a very pretty melody, which she sings remarkably well.—The music of Templeton's part does not suit him as well as that in *La Sonnambula*, but he acquits himself in a praiseworthy manner. One of the prettiest things in the Operetta is the mock requiem. The entertainments concluded with *Separation and Reparation.*

On Monday, the *tragedian par excellence*, Macready, takes his Benefit, on which occasion will be acted *The School for Scandal*, most strongly cast, singing by Pasta, Malibran, Schroeder, &c. and the Ballet of *The Maid of Cashmere*, in which Taglioni will appear in her original character; he cannot fail to have a bumper.

On Tuesday next will be represented at this Theatre Mozart's Opera of *The Marriage of Figaro;* the *Countess*, Madame De Meric, the *Page*, Madame Vestris, and *Susanna*, Madame Malibran.

Olympic Theatre.

The Wife, and *The Highland Reel*, were performed here last night, with, for the first time, an afterpiece called *The Roman Actor; or, The Drama's Vindication*, compressed from Massinger's Play of the same name. It consists only of two scenes, (quite enough by the way,) in the first, Paris and two of his brother actors are summoned to appear before the senate to answer to the charge of treason, for libelling Cæsar and the Senators; in the second, Paris vindicates himself and his profession before the Senators, and comes off victorious. Though this vindication is well written, and was well delivered by Warde, it does not tell upon the stage, and we see no good end in producing it to lengthen out a performance already long enough. Many of the audience left the Theatre at the end of the second piece, and those who remained did not appear to be amused, or to care twopence about the matter. The secret of its production is, that Mr Warde fancies himself a fine declaimer.

Adelphi Theatre.

BERNARD's new comic extravaganza, *The Mummy*, was acted for the second time last evening, and excited much merriment. John Reeve was redolent with fun, and by his droll gestures and grimaces, when disguised as the mummy, called forth roars of laughter. The other pieces were *Is he Jealous? One, Two, Three, Four, Five, by Advertisement*, and *The Evil Eye.*

Dramatic Performances Bill.—This Bill has been referred to a committee of the House of Commons, consisting of the following members: Messrs E. Bulwer, Lamb, Abercromby, Tennyson, Leech, Henry Bulwer, Ewart, Leonard, Stanley, Rolch, Hall Dare, Tynte, Gillon, Lord W. Lennox, Earl of Belfast, and Col. Evans.

Silent Insult.—When King Leopold lately visited the Ghent Theatre, some of the orange party, to affront him, engaged the best boxes in the Theatre and *shut them up* for the evening, this being one of the play-going practices of that city.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

DEAR MR EDITOR—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the *Queen's Bazaar*, 73, Oxford Street, which has become a most fashionable lounge, to see Mr D. Robert's Grand Picture of The Departure of the Israelites out of Egypt, painted expressly for the occasion, with Dioramic effect, and from its magnitude, occupying the space of Four Diorama Views, surpasses in grandeur of design, execution and scriptural interest, every former Exhibition of the sort—*The Physiorama* of 14 beautiful new Views joined to the *Diorama*, makes it the most attractive in London for One Shilling.

Tuesday, stroll to the *Diorama*, in the Regent's-park, to see the two new views—Paris, from Montmartre, and the Campo Santo—which surpass in harmony of colouring, fidelity to nature, and general effect, all the previous exhibitions; and at once prove how far human skill can carry this wonderful species of pictorial delusion.

Wednesday, I step into Exeter Hall, to view the Second Annual Exhibition of the Old Masters—I observe the ladies are all delighted with a fine Cupid, by Domenichino, and from the throngs of fair worshippers it would seem that Love was just now making great havoc—Know from authority it is worth 3000 guineas!

But stop, I must just run to that well established emporium of fashion *The Western Exchange Bazaar*, Old Bond Street, all my country cousins are waiting for my opinion before they make their purchases;—and then we visit, in the gallery above, that astonishing specimen of human industry, *The Model of London*, where every man may find his own dwelling, if he has one.—120,000 Houses!!—140 Churches!!

Must drop in again and again to the Gallery of British Artists, in Suffolk-st. my taste as an amateur, and my pride as an Englishman, being equally gratified by the decided improvement visible in our native artists. The walls are covered with admirable pictures—some perfect *bijoux!*

Mathews's Theatrical Gallery, at the Queen's Bazaar, is my favorite lounge, there I again view Garrick, Siddons, & the many potent spirits who stirred my young blood, & compare them with the portraits of all the living theatrical stars.

Being caught in a storm, and having forgot my umbrella, dropped into Mullins & Co's. Cloth Warehouse, 419, Oxford Street, to buy some Cloth for a Cloak, and was so struck with the superior quality and cheapness of their cloths, that I bought myself enough for a complete suit, and recommend my friends to try the same market.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

Borrowed an Opera Glass at the Theatre the other night of my friend MR. HUDSON, Optician, Henrietta Street, Cavendish Square—great convenience.

Saturday, I occasionally pop into the Jewish Synagogue, and hear some excellent singing. My Hebrew friend, Moey Abrahams, imputes the remarkable exemption of his nation from the prevailing disorder to the use of the PASSOVER RUM, which is to be had genuine, only at BRETT'S, 109, Drury Lane.

Last night I had a puzzler;—just as I was putting on my night-cap, "Paul," said Mrs. Pry, 'what is more brilliant than Peake's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's, &c. PAUL PRY.

Theatre Royal, Olympic.

The Performers of the Theatre Royal, Covent Garden, most respectfully beg leave to announce to the Public, that the Lessee having terminated his Season at an early period, they have, upon an application, unanimously made, received a License to continue their Performances until the usual number of nights shall have been completed at the Olympic Theatre, which will accordingly continue Open, on their own Responsibility.

This Evening, (35th time,) a new Play, in Five Acts, called

THE WIFE;

A TALE OF MANTUA.

Written by Mr Sheridan Knowles.

Leonardo Gonzaga, } Princes of } Mr C. KEAN,
Ferrardo Gonzaga, } Mantua, } Mr WARDE,
Count Florio, Mr DIDDEAR,
Julian St. Pierre, Mr SHERIDAN KNOWLES,
Antonio, (a Curate) Mr G. BENNETT,
Lorenzo, (an Advocate of Rome) Mr ABBOTT,
Advocate of Mantua, Mr HENRY,
Hugo, (Guardian to Mariana) Mr RANSFORD,
Bartolo, Mr MEADOWS,
Bernardo, Mr TURNOUR, Carlo, Mr BARNES,
Pietro, Mr PAYNE,
Officer, Mr Mears, Cosmo, Mr Irwin,
Mariana, Miss E. TREE, Floribel, Miss LEE.

AFTER THE PLAY,

AN ADDRESS,

Written expressly for the occasion by Mr SHERIDAN KNOWLES, will be spoken by Mr WARDE.

To conclude with the Opera of The

Marriage of Figaro.

Count Almaviva, Mr FORESTER,
Fiorello, Mr HENRY, Antonio, Mr KEELEY,
Figaro, Mr DURUSET,
Bazil, MrMORLEY, Sebastian, MrRANSFORD,
Cherubino, (the Page) Miss TAYLOR,
Barbarina, Miss HORTON, Marcelina, MrsDALY
Susanna, Miss SHIRREFF,
Countess Almaviva, Miss INVERARITY.

To-morrow, The Wife, and The Beggar's Opera.

Theatre Royal, Covent Garden.

HER MAJESTY

Having been most graciously pleased to permit the German Operas to be announced under Her Royal Patronage,

This Evening, (5th Time on the English Stage) Mozart's Grand Opera of

The Magic Flute.

With New & Extensive Scenery, Machinery, Dresses, & Decorations.

The Music entirely by Mozart.

Serastro, (an Orator) Herr DOBLER,
Prince Tamino, Herr HAITZINGER,
Atas, (Chief Usher of the Temple) Herr SCHAFER,
1st Priest, Herr Cronau,
2nd Priest, Herr Hofmann, 3rd Priest, Herr Kern,
Papageno, (a Bird Catcher) Herr UETZ,
Monastatos, (a Moor) Herr MEISSINGER,
Ashiflammante (Queen of Night) Mad. STOLL BOHM,
Pamina, (her Daughter) Mad. S. DEVRIENT,
Phrea, Cyana, Myrrha, } *Attendants on the Queen of Night* { Mad. Michalesi, Mad. Heisse, Mad. Seile,
Three Genii, Dem. Moor, Dem. Moor, & Dem. Keith,
Old Woman, (afterwards Papagena) Mad. Meissinger,

To conclude with, the Opera of

JOHN OF PARIS.

John of Paris, Mr COOPER,
Phillip, Mr S. JONES, Gregory, Mr YARNOLD,
Pedrigo Potts, Mr HARLEY,
Grand Chamberlain ..... Mr AYLIFFE,
Theodore, Mr TEMPLETON,
Olivia, disguised as the Page Vincent, Mad. VESTRIS,
In which Character she will introduce songs.
Princess of Navarre, Mrs CROUCH,
Rosa..... Mrs CHESTER.

In Act II.—A Grand Pas de Trois.

By Mr GILBERT, Madlle. AUGUSTA, & Miss BALLIN,

To-morrow, No Performance.

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